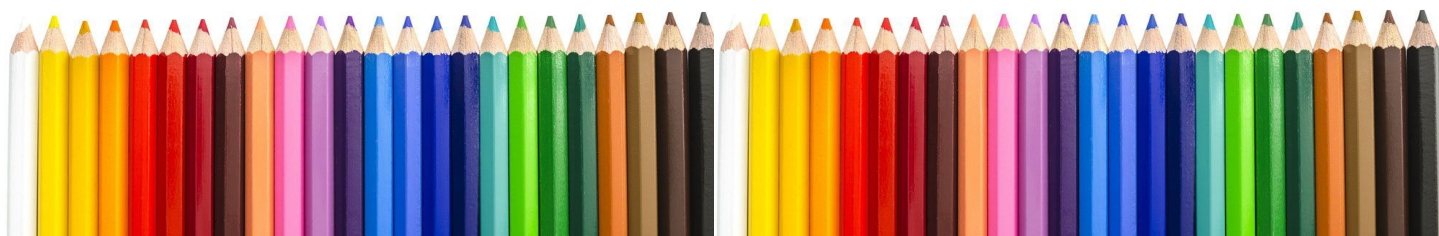


Pressing the Point

September 2019



District Chapter 117 | St. Augustine FL



CPSA-DC 117
160 Cypress Point Pkwy
Suite A208 (2nd floor)
(Flagler County Art League)
Palm Coast, FL 32164

We meet on the 3rd Sunday of each month at 1:00 PM (except July & August – no meetings).

Please check the website for any scheduling changes.

2018-19 Meeting Dates

Sep 15: Kick off the new season - Hanneke Jevons - Baby Bird

Oct 20: Bill Shoemaker on the Icarus Board

Nov 17: Joanne Eurell with Photoshop Basics

Dec 15: Holiday Party

Jan 19: Heather & AJ on Lucy/Lucinda

Feb 16: Chapter Show at FCAL

Summer 2020: CPSA Nat'l Convention in Tampa

Welcome Back ~

Get Ready for a New Pencil Season!

Buckle up! It's time to take off with the new pencil season. First on the agenda for the **September 15th** meeting is a hearty **welcome back** and time to catch up with everyone's summertime adventures.

Pat Lentine (and John Guiseppi if available) will give us an update on the CPSA National Convention.

We will briefly cover the Chapter Survey results (see page 3).

Our Chapter President, **Hanneke Jevons**, will be presenting a "fun, creative, colorful, and think outside the box" project for our program. See below for a supply list ~ but don't worry if you don't have everything, there'll be plenty to go around!

And, of course, bring those completed or works-in-progress to **Show & Share**. Since this is a bit of a festive occasion, please feel free to bring in some treats to nosh with the group.

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One of the requests on the Survey was to have a bird drawing project. Well, we aim to please.

Here's what to bring to the meeting to participate in a thoroughly enjoyable learning experience:

- Subject is “**(Ugly) Baby Bird.**” The objective is to incorporate some multi-media with colored pencil.
- Paper is provided (unless you prefer your own) - will be 8” x 8”.
- Photo is provided (unless you prefer your own).
- Your pencils - to include, if you have, Inktense pencils (to share if needed).
- Basic supplies: erasers, tape, transfer paper, surface board.
- Fine point Sharpie or Micro pen and soft graphic pencil, 3B or higher.
- A few watercolor brushes (small, medium) and small container for water (some available onsite).
- Paper towels.

Don't miss this kick-off meeting! We'll be looking for **you!!**

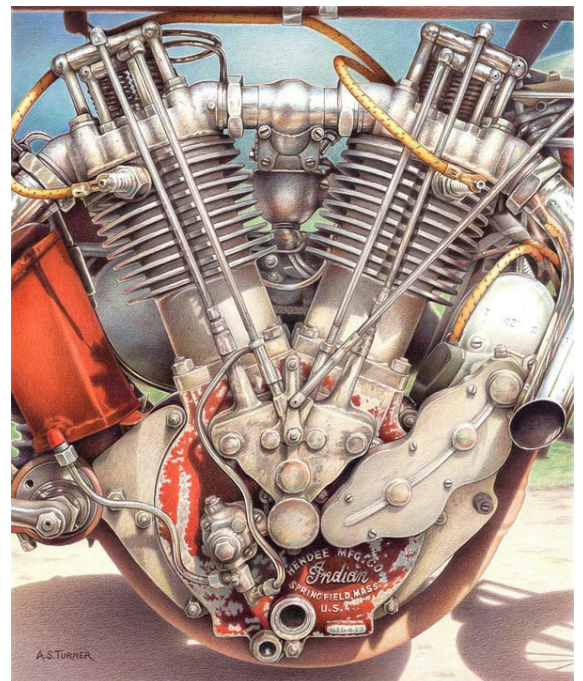
A Thank You Note from a CPSA National Exhibition Winner

Dear Hanneke and Chapter DC 117 Members ~

I wanted to thank you and your members for your generous donations to the CPSA International Exhibitions! I was quite surprised to be one of the artists to benefit from your generosity, having been awarded one of the \$500 Awards for Distinction. Please give my thanks and warm regards to all of your Chapter members when you see them next!

All my best ~
Amy S. Turner

"King of The Board Track Racers -
1915 Indian Motorcycle"



2019 Chapter Survey Results

Just before the summer break, our chapter completed a survey. These surveys are important as a tool to help your Board provide the creative activities which best meet the needs and interests of every Chapter member. It provided an opportunity for members to give their candid feedback in many areas.

Following is a summary of the responses received. Based on these results, the Board ~ with your help! ~ will try to incorporate, to every extent possible, your requests in the coming months. However, you need not wait for a survey to provide feedback or to volunteer your services. Let us know your comments and requests at any time.

1. 30 members responded (79% of membership).
2. All 30 read the newsletter. Thank you! Most requested topics included how to techniques/tutorials, member profiles, vendor/product reviews, quick tips, favorite tools, where to exhibit.
3. Only 10 of the 30 use the Facebook page; they would like to see more member art-work in progress.
4. 25 (of 30) have attended Chapter workshops. 20 indicated they would attend a second workshop if offered. In descending order, topics of interest are land and seascapes, portraits, backgrounds/black, animals, suede, watercolor pencils, life and still life, plein air.
5. 26 (of 30) have entered shows. 8 would like to work with a mentor and 8 offered to be mentors.
6. A majority of the membership does attend the monthly meetings. On average, most attend 6 or 7 of the 10 meetings. 37% attend 8 to 10 meetings. The factor that most encourages attendance is having a structured program. Just about everyone expressed what they like best about the meetings, but in summary what was most appreciated is the interaction, the learning experience, and the energy from being with fellow members.
7. The topic of drawing sessions (“chat & sketch”) was more of a mixed bag. 17 (of 26) do like drawing sessions, however with intervals ranging from one, two, or at most 3 times a year and not as a stand-alone activity in lieu of a program. Some would be more interested if a mentor was available.
8. 12 indicated they would be willing to give presentations. Thank you! Requested topics included how to get started, techniques, animal eyes, backgrounds, drawing basics, reverse drawing, and favorite books (Joyce G!).
9. Lastly, all 30 indicated that they felt the Board was doing a good job! We are so grateful for your support. Thank you!
10. And some general comments: “a marvelous organization,” the Chapter is well organized, would like a field trip to the zoo, would like to see some mixed media with colored pencil, and to keep aspiring to the fine art of colored pencil.

Thank you again for your participation!

Items of Interest

Speaking of the CPSA National Convention ...

Submitted by **Linda Doup**: You either will find this article interesting ~ or it will make you mad. Nonetheless, follow (or copy in) this link for a review of the CPSA Exhibition at the Brea Gallery and Dave Barton's comments. We're hoping that CPSA National will consider a response.

"Brea Gallery Shows Off What the Colored Pencil Society of America Can Do"

<https://ocweekly.com/brea-gallery-colored-pencil-society-of-america/>



Photography

Submitted by **Hanneke Jevons**:

"I just watched this video and the photography is absolutely magnificent. Click on link and see the video....I met Art Wolfe back in the late 90's at one of the wildlife shows...He has traveled all over the world. Must see to the end."

The video is one hour long, so get a glass of wine and make yourself comfortable. It's worth it. Art shares many little gems of wisdom and you won't forget the photos from around the world.

"Making It As a Successful Travel Photographer", Art Wolfe

<https://www.bing.com/videos/search?q=utube%27%27youtube+Art+Wolf+composition&&view=detail&mid=9D2F4245A10B8ED973A19D2F4245A10B8ED973A1&rvsmid=022FC329322B4824E59B022FC329322B4824E59B&FORM=VDQVAP>



Items of Interest

Art for Good ... Submitted by John Guiseppi.

“This is a beautiful colored pencil piece done by my friend **Sharon Siew Suan Kow** of Malaysia. I took the original photo while visiting ZooTampa at Lowry Park. A photo of Bzui the mother and Berisi the first-born Malayan cub at ZooTampa in 2016. Sharon will donate this piece to the Malayan Tiger Conservation Organization <http://rimau.ngo/>. It's estimated that there are less than 250 Malayan Tigers in the wild.”

Sharonsskow Pencil Art

“These beautiful big cats are done! Finally. This took me 1.5 months and it was a joy to work on it. I've decided to use their names as the title as this will be donated off to the Malayan Tiger conservation organisation, <http://rimau.ngo/> and hopefully will help in their fund raising event in October.

John has been very kind to provide me with all the important information about these two beauties, Bzui, the mom and her baby girl, Berisi.

The cub, Berisi was the first Malayan Tiger cub born in Lowry Park Zoo, Tampa, Florida. Here is the link to the story: <https://www.tampabay.com/.../first-malayan-tiger-cub-.../2306292>.”

Thank You, John, for your generosity in helping not only a fellow artist, but our precious wildlife.



"Bzui & Berisi"

21 x 19 inches (53 x 48cm), 140lbs (300gsm) hot pressed Arches aquarelle paper.
Faber-Castell Albrecht Durer(used wet for underpainting) and Faber-Castell Polychromos.
Photo reference credit, with permission, from John Guiseppi

Items of Interest

Getting Yourself Out There ... Submitted by Angeles Glick.

Angeles found an interesting article on the Fine Art Views website (fineartviews.com):

“Do's and Don'ts on How to Approach a Gallery for Representation” by Howard Cooperman

The article is a bit too long to repeat here (and we don't have permission), but it is very informative as well as having some humor about how some artists just do dumb things. The author has been a gallery owner for 32 years and has seen it all. It's worth a read if you are interested in getting some exposure for your art-work. Here are some highlights:

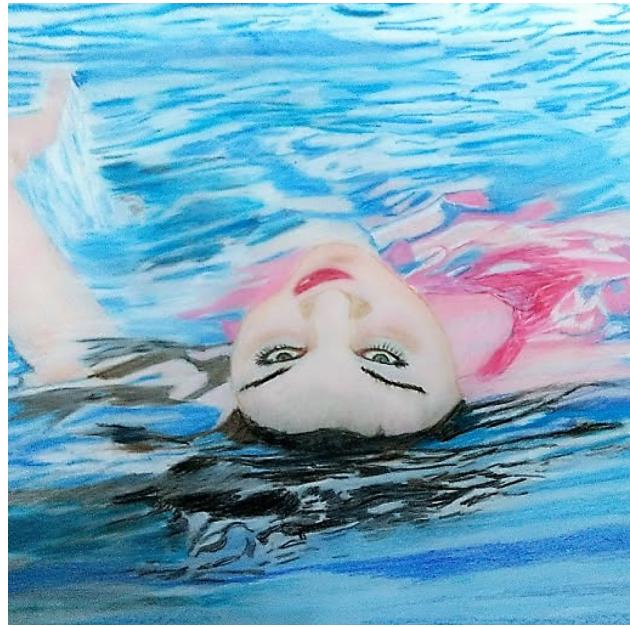
- 1) **Look at the gallery's web site.** See if your work is a match to the other art they sell. If not, you'll be spinning your wheels, as well as taking valuable time from the gallery.
- 2) **Do your homework.** Research the gallery you plan to approach. Address the person by name. It shows me that you've taken some time and given some thought as to why you are coming specifically to my gallery.
- 3) **Once you've gotten an appointment, ask what it is they'd like to see, how many works, and what to include or leave out.** You don't want to bring in things irrelevant and possibly lose an opportunity.
- 4) **Make sure to have a short bio as well as the long version.** Initially, I don't like to read six pages of how you began creating art at the age of two through earning your degree in fine art years unless I ask.
- 5) **Relax - think of the process as you would when applying for a job.** You are applying for a job! Hopefully, you won't get bitten.
- 6) **Speak as if applying for a job...don't be afraid to ask questions about the gallery, its owners and how they operate.** Also, how long they've been in business, and where they plan to be in the next five years. You should be able to answer the same questions about yourself.
- 7) **Be confident.** Know your pricing, and if you don't, ask for help. A good gallery owner should be able to assist.
- 8) **Look up books by Jack White.** He has a series that I feel is extremely helpful to every artist out there, seasoned or not. I highly recommend the series!
- 9) **After you've had the opportunity to make your presentation and especially if you did not "get the job", ask what it is that would have made the difference so you'll know for the next presentation you'll be making.** Listen with open ears and don't become defensive or argumentative.
- 10) **Seek help from an art advisor - someone that can give you and your career direction.** It's worth the investment if you don't have experience dealing with galleries.
- 11) **Make sure that you include in your signature line in any contact your name, address, phone number, email, and web address.** Sounds like a no brainer but you wouldn't believe how many times it's not included.

<https://fineartviews.com/blog/41669/dos-and-donts-on-how-to-approach-a-gallery-for-representation>

Members in the News

Congratulations to Angeles Glick!

“Looking Out My Window” was accepted by Ann Kullberg for *Hidden Treasures 4* and “My Olympic Swimmer” was accepted for *Hidden Treasures 5*.



Congratulations to Hanneke Jevons!

“Freedom Flight”, First Place, Flagler County Art League



UART Tip #25: Blending and Smoothing Colored Pencils with a Stencil Brush by Denise Howard

The first thing you notice when you try colored pencils on sanded paper such as UART is “Whoa! It eats pencils like crazy!” The second thing you notice is “Hey, I covered this whole area in no time!” The pro often outweighs the con to make UART a good friend to have. Colored pencil is notorious for being a slow medium, and for the need to remember to always work from light to dark when using traditional papers and techniques.



Why use colored pencil rather than pastel pencil on UART? Less mess, and the option to frame under plexiglass instead of glass.

With experience, it becomes easier to evaluate a scene and decide whether it would be easier to interpret with traditional colored pencil layering techniques on paper, or with more pastel-like techniques on UART. In this case, I’ve chosen a dramatic sunset sky for a small study.

Even at only 9” x 12”, I know it would take me 30-40 hours over a couple of weeks to complete it the traditional way, gradually building up the darkest areas, minimizing speckles of paper showing through, and creating smooth transitions of color. I think this is why many colored pencil artists shy away from drawing large expanses of sky. But using UART paper, I can complete it in only a few hours!

Let me show you how that works. My supplies are a 9” x 12” sheet of UART 600 paper, a set of oil-based colored pencils, poster putty, a cheap stencil brush, and an electric eraser. I use



oil-based pencils when working on UART because they have a drier consistency, which creates a powdery residue that is just what I need for this technique.



1. Upon examining the clouds in the reference photo, I saw that there are a lot of dark areas behind the bright orange sunlit clouds, and that’s what makes the highlights pop. I chose a dark blue, a light blue, and white as the base colors for the clear sky. I chose the same dark blue and a dark red as the

base colors for everywhere there are dark cloud areas. I quickly and generously scrubbed the colors on, right on top of each other, making no effort to fill the tooth of the paper or preserve crisp edges—this will happen in later steps. I resisted the

(Continued on page 9)

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urge to blow the residue away, so it was present for the next step.



2. With the stencil brush, I very gently swirled and stroked with small movements to work the powdery pigment residue into the tooth of the paper.

There was an initial blotchiness and roughness that I smoothed out by applying more pencil pigment and more brush strokes. I resisted the urge to press and scrub with the brush, because that would've pulled pigment back out of the paper tooth and defeated my effort to make the blend smooth. I wasn't concerned with

perfect smoothness in the clouds, because this was only the underpainting.



3. Once I was happy with the blue sky and dark clouds, I did the same for the sunlit clouds. I used warm yellows and oranges, and was careful not to overlap any of the blues since that would result in a green or a grayed-orange rim.



This point in the process is the “ugly stage”, where I always think it looks awful and it's not going to work. But you need to keep going and trust the process!

4. I used the poster putty and the electric eraser to subtract all pigment from small areas in the dark clouds to make clean places for the puffy foreground sunlit clouds.

I could've done it all by dabbing with the poster putty, but the electric eraser speeded the process. Where any pigment persisted, I added a layer of white or light pink to prepare the area further.



(Continued on page 10)

(Continued from page 9)

5. Into the newly-cleaned areas, layered the same colors as in the other sunlit clouds. I made the tops redder than the bottoms to suggest form. Then I punched up their contrast by further darkening the background clouds around them with dark blue and dark red.



6. I sharpened some edges and smoothed grainy areas with very sharp pencils and a light touch, or light strokes with the stencil brush.

7. I waited until the end to develop the dark foreground bushes so that dark pigment dust would have as short an opportunity as possible to pollute the sky. I generously scrubbed in black, smoothed it with the stencil brush, and repeated until it was very even.

The end result is a simplified color study of a very complex sky, which helped me work out in a short time how I could execute a much larger and more detailed version with the same set of colored pencils.



I hope you found this process educational!

Denise Howard, CPSA, CPX, UKCPS, MPAS

Check out Denise's work at www.denisejhowardart.com.

Grand Art Gallery
presents
The Flagler County Pastel Artists'

"Fall into Pastel"

at
Grand Living Realty
September 8—October 9, 2019
Reception on Sunday,
September 8
from 1 pm—3:30 pm



Grand Art Gallery @ Grand Living Realty 2298 Colbert Lane, Palm Coast, FL 32137 386-447-0800



Got a story idea? *To The Point* needs you!

September 3, 2019

To: AJ Barr

From: Vera Curnow, CPSA Founder

We're gearing up for the January 2020 issue of *To The Point* (TTP), and the first step is to gather content.

Here's where YOU come in (again).

Has reading other members' stories in TTP brought to mind an interesting tale about your own artistic journey? Is there a subject about colored pencil or questions about CPSA or its exhibitions you think needs a deep dive (and if so, why)? Is there something you or other artists are doing to make a difference in your community?

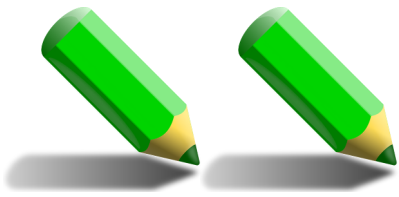


Let me know!

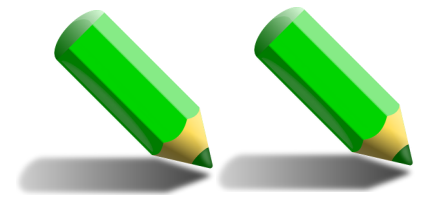
Of course, I can't promise we'll be able to use every idea, but I do want to hear from you right away. Please send an email directly to me at founder@cpsa.org (a reply to this one may not reach me), and include "January TTP story idea" in the subject line. Be sure to sign with your name, city, and state (or country, if not in the U.S.).

Thank you,

Vera Curnow, CPSA, CPX
CPSA Founder and *To The Point* Editor-in-Chief
Colored Pencil Society of America
founder@cpsa.org



Colored Pencil Education



The following is listed solely for the benefit of our members and is neither sponsored nor endorsed by CPSA DC-117.

LOCAL WEEKLY CLASSES

Flagler County Art League: flaglercountyartleague.org 386-986-4668

INTRODUCTION TO COLORED PENCIL taught by **KATHI DARBY**. Learn the skills and methods of creating colored pencil still life, landscapes, and portraits. Mondays 1:30-4:00 PM.

INTRODUCTION TO COLORED PENCILS taught by **LIZ MONACO**. Creating amazing artwork is easy when you learn the rules for layering, shading, and color mixing. Tuesdays 1:30-4:00 pm.

INTERMEDIATE DRAWING taught by **LIZ MONACO**. Work from still life and photos designed to strengthen various drawing skills; graphite pencils, pen & ink washes, charcoal/tinted paper, adding color. Fridays 1:30-4:00 pm.

New Smyrna Artists Workshop: artistsworkshopinc.com 386-424-9254

COLOR PENCIL DRAWING taught by **PAT LENTINE**. Learn the ease of making colored pencil look like a painting. Wednesdays 1:00-4:00 PM.

ALL DAY PASTEL PAINTING taught by **PAT LENTINE**. Explore hard pastels and pastel pencils while working on a project. Offered once a month 9:30 AM—3:30 PM.

Reminder (courtesy **Kathi Darby**): Please remind anyone who is a member of FCAL* that we offer a free open studio (Wine, Women and Whatever) every Wednesday afternoon from 3pm - 6pm. You can stay as long as you wish and work alongside friends and colleagues.

It's a great social time for sharing ideas and techniques as well as dedicated work time. Sometime we bring wine and snacks as well. Very casual but also productive! (BTW, guys are welcome too. We just call them the "whatever." LOL)

* *Non-members may also join in for a very minimal fee.*

If you are teaching a class or workshop, please let us know so we can include it next time. Also, if you know of workshops that would be of interest to the membership, send along the information.

Much appreciated!

Our Board Members

CPSA-DC 117

President:

Hanneke Jevons

Vice President:

Linda Doup

Secretary:

Heather Shaw-Stillman

Treasurer:

Judy Madigan

Membership:

Joan Franchi

Webmaster:

Pat Lentine

Newsletter Editor:

AJ Barr

Historian:

Pat Lentine

President Emeritus:

Bill Shoemaker

Membership Information

Chapter Membership Benefits:

- Networking with other colored pencil artists
- Participation in sketch groups
- Member discount rate for local workshops
- Chapter newsletter
- Opportunities for exhibits and event participation

A member of the local CPSA DC117 St. Augustine Chapter must also be a member of the Colored Pencil Society of America.

The benefits of CPSA membership are worth it:

- A national newsletter, To The Point, twice yearly.
- Product research, pigment identification, lightfast information
- Lower entry fee for annual CPSA exhibitions
- Lower rate for workshops at CPSA Convention
- International membership networking directory
- District Chapters for local and regional networking
- Free link to your website
- Ability to earn Signature status
- NOTE: Only CPSA members who have attained Signature Status may use the initials CPSA or CPX after their name.

Chapter Application

MEMBERSHIP APPLICATION

District Chapter 117 - St Augustine FL

New Membership Renewal

Check if you have Paid National CPSA

NAME: _____

ADDRESS: _____

CITY: _____

STATE: _____ ZIP CODE: _____

EMAIL: _____

PHONE: _____

.Annual chapter dues are \$20. The membership year runs from November 1st to October 31st. All checks are to be made out to :

DC 117/ St. Augustine, and sent to Joan Franchi, 38 Westmore Lane

Palm Coast, Fl. 32164.

Applications for CPSA can be obtained through the website: www.cpsa.org

Newsletter Contact Info:

For submissions and requests to be profiled, please contact either AJ or Linda.

AJ 386-283-2433

msajbarr@earthlink.net

Linda 386-295-0486

lindadoup@att.net